I. Sānskrit Literature

Sānskrit.

There is not wanting evidence to believe that literary activity has flourished in Mysore from time immemorial. Previous to the middle of the 9th century A.D., Sānskrit and to some extent Prākrit were cultivated. There is no Kannada literature prior to that date. How far back Sānskrit literature goes in the State is not yet ascertained. The search for manuscripts in the State is not yet by any means complete. The private libraries are many and they have still to be examined with care. The Srīngēri Mutt Library is well known. The Sravana Belgola Library is equally famous. At Nanjangud Kundapur and other places there are other *Mutts* which have in their possession valuable collections of manuscripts. Besides these, private persons in the State have been known to own large and varied collections of manuscripts. While the cursory examinations of some of these have yielded many hitherto unknown works, still it cannot be denied that a closer study of the contents of these libraries is likely to add much to our knowledge of the literary output of past ages, in Prākrit, Sānskrit, Kannada and other languages in the State. Among the subjects with which these collections deal may be mentioned Poetry, Biography, Philosophy, Religion, Grammar, Commentaries, etc., etc. Included in the Srīngēri collection, for instance, are the poems *Ramaniyarāghava* by Changatti Tirumala Bhatta and *Saudhanakalpavalli* by Sachchidānanda Bhārati; the biographies of *Purushōttamabhāraticharitra* by Vishnu and *Rāmachandramahōdaya* by Sachchidānanda Bhārati; the philosophical and grammatical treatises of *Vaidikanirnaya* by Narasimha Bhārati and *Prakriyukaumudi* by Rāmachandrāchārya and the commentaries on Surēsvara's *Vārtika*, one by Anandapuramuni surnamed Vidyāsāgara, disciple of Abinavānandapūjyapāda; and another called *Sāstraprahasika* by

Anandajnāna, disciple of Sudhānandapūjyapāda; commentaries on the *Mahābhārata*; commentaries on the *Raghuvamsa* by Makkibhatta; commentaries on the *Sisupāla Vadha*, on the *Sāstradīpika* and on *Māgha*. On the *Sāstradīpikā*, there are two commentaries, one called *Mayūkkamalika* by Somanātha Makki, and another entitled *Karpūravartikā* by Chūdāmani-dīkshita. The commentary on the *Māgha* is called *Māghovyākhya* and is by Srīrangadēva. Other private libraries show equally valuable manuscripts. Mention will be made below to the more important manuscripts discovered in these different collections, but the works so far traced should not be taken as exhausting the treasure actually available. What might be expected in other collections, which have not so far been heard of, it is impossible to say.

The prevalence of the Brāhmanic religion from about the first or second century A.D., if not from still earlier times, indicates that the literature, religious and other, connected with it, should have found vogue in the State. Even the oldest extant Kannada works abound in Sānskrit words.

That the *Rāmāyana* and *Mahābhārata* were well known in it, is testified to by a copper-plate inscription of the reign of the Ganga King Mādhavavarman, recording a grant of land by him to a Buddhist by name Buddhasatva. In this inscription, verses are quoted which are taken from these two epics. Mādhava II of the same dynasty is described in many copper-plate inscriptions as a learned King and an Author. He, it would appear, obtained the "sovereignty only for the sake of the good Government of his subjects" and was "a touchstone for testing gold—the learned and the poets." He was, we are told, "skilled among those who expound and practise the science of politics (*Nīti-Sāstra*)" and "author of a *vritti* (or commentary) on *Dattaka Sūtra* (Dattaka's aphorisms)." Mr. Rice

interpreted *Dattaka Sūtra* as "Law of adoption" and suggested that Mādhava was the author of a treatise on the law of adoption. Later research has, however, shown that Dattaka was the author of the *Vaisika Sūtras* and a *Vritti*, (or commentary) on two *Pādas* of these *Sūtras* of Dattaka has also been recently discovered. It has been suggested that Mādhava was the author of this commentary on these *Sūtras* of Dattaka. Dattaka is mentioned by Vātsyāyana, author of the *Kāma-Sūtra* as having written a separate work on one branch of the subject named *Vaisika*—at the instance of the dancing girls of Pātalīputra. Dattaka may, perhaps, be placed in the 1st century A.D. (*J.R.A.S.* (1911) page 183). Dattaka appears in Kannada as Jattaka. Thus the Hoysala prince Ereyanga is described (in an inscription Arsikere 102 a) as *abala-Jattaka* or "Jattaka to the weaker sex." The Ganga king Durvinīta is described in a copper-plate inscription, which has been referred to the first half of the 6th century A.D., as the author of three works, namely, a *Sabdāvatāra* apparently a grammatical work based on Pānini, a Sānskrit version of the Paisāchi *Vaddakatha* or *Brihatkatha* and a commentary on the fifteenth *Sarga* of *Kirātārjunīya*, a Sānskrit poem by Bhāravi (7th century A.D.). The reference to a Sānskrit version of the *Brihatkatha*, written centuries before the three other versions (Kshēmēndra's and Sōmadēva's in the 11th century A.D. and Buddhasvāmin's in the 8th or 9th century A.D.) has been established beyond all reasonable doubt by Rao Bahadur R. Narasimhachariar. According to Professor Lacote, Buddhasvāmin's work is based on an older Sānskrit version of the *Brihatkatha*, for it "shows by the side of traits relatively modern traces of very curious archaism." Mr. Narasimhachariar has suggested that "this later version may in all probability be Durvinīta's." There is nothing improbable in this inference. In the *Avantisundarikatha-sāra* which

was recently discovered at the Madras Oriental Manuscripts Library, mention is made in the introductory chapter that Bhāravi stayed for some time at the Court of Durvinīta and that he was a contemporary of Vishnuvardhana (evidently the Eastern Chālukya King) and of Simhavishnu, the Pallava King of Kānchi. Durvinīta, excelling in Sānskrit scholarship as he did, might have shown off his knowledge to advantage by commenting on the 15th sarga of Bhāravi's work, which is full of alliteration and verbal ornaments. According to this work, then, Durvinīta will have to be assigned to the first half of the 7th century A.D. That the other works attributed to Durvinīta should have been in Sānskrit hardly admits of any doubt, though at one time it was surmised they should have been in Kannada. None of these works, however, have come down to us. Nor has Pūjyapāda's work, called likewise *Sabdāvatāra*, apparently also a commentary on Pānini, been yet discovered. The earliest reference to Pūjyapāda is in an inscription dated 729—30 A.D. of the time of the Chālukya King, Vijayāditya.

Lōkavibhāga, a Sānskrit work treating of cosmography by Simhasūri, a Jain author, who flourished in the 5th century A.D., has been found by the Department of Archæology in Mysore. Where and when this author flourished is not known. The person who copied the manuscript, one Sarvanandi, lived apparently at Pātalika or Pātalīpura, now represented by Tirūpapuliyūr, a part of modern Cuddalore town, which was originally a Jain centre. This town was situated in those days in the Pānarāshtra, or the dominion of the Bāna Kings of the time. Copies of the manuscripts have been found at Mūdabidare in the present South Kanara District of Madras Presidency and Bombay. This work is of special interest and value as it enables us to fix the period of the Pallava King Simhavarma. In this work the copyist gives the date

5th century A.D.

on which he copied the manuscript and also furnishes us the corresponding regnal year of King Simhavarma, who ruled over the Pallava kingdom from Kānchi. The *Saka* year given is 380 and it corresponds to the 22nd year of Simhavarma's reign. In other words, Simhavarma began to rule in *Saka* 359 or 437 A.D. This date thus fixes not only an important point in Pallava chronology but also gives us a clue to the kind of literature that Jain scholars studied about the 5th century A.D. *Trailōkya-prajnapti*, a Prākrit work referred to in the *Lōkavibhāga*, shows that Prākrit was also cultivated at the time, though it was fast yielding its place to Sānskrit.

To the period of the Kadambas (3rd to 6th century A.D.) must be assigned some literary activity in the State. Udgītāchārya, author of an ancient commentary on the *Rig Vēda*, and Sarvēsvara, author of *Sāhitya Sāra*, a treatise on dramaturgy, belonged, it would appear, to Vanavāsi (*i.e.*, Banavāsi) in the Kadamba kingdom. The latter, also known as Malayaja Pandita, was a pupil of Vāmarāsi Pandita.

The Jain disputant Samantabhadra, several of whose Sānskrit works are well known and commented upon by Kannada writers, may also be assigned to this century. One of the best known of his works is *Ratnākarāndaka*, which *inter alia* gives a description as to how the Jain vow of *Sallēkhana* should be carried out. Pūjyapāda, referred to above, also belonged to this century. Besides the *Sabdāvatāra* referred to, he composed a Sānskrit grammar called *Jainēndra*, which is quoted by Vōpadēva (13th century) as one of the eight original authorities on Sānskrit grammar. Its name is said to have been derived from "Jinēndra," a title of Pūjyapāda. It is also known as *Anēka Sēsha Vyākarana*. His other works were, we are told in an inscription, *Sarvārthasiddhi*, which shows his proficiency in philosophy, *Jainābhishēka*, in poetics and prosody and *Samādhisataka*, his

peace of mind. Pūjyapāda's disciple Vajranandi is said to have founded a Tamil *sangha* at Madura. This Vajranandi is apparently different from the *guru* of the same name who is mentioned in a Sravana Belgola inscription (No. 67 of 1129 A.D.) as the author of *Navastōtra*.

Padma-charita or *Mahā-Rāmāyana* is a work by Ravishēnachārya, who probably flourished in the 7th century A.D. It contains one of the earliest versions of the story of Rāma. 7th century A.D.

To the 8th century A.D. must be regarded *Ashtāsāti*, a commentary on Samantabhadra's *Aptamīmāmsa* by Akalanka, the celebrated Jain philosopher, who is said to have gained a complete victory over the Buddhists at Kānchi and to have procured their banishment to the island of Ceylon, and who is repeatedly referred to with respect in Jain inscriptions. The later Sānskrit work *Akalanka-charita* gives an account of this disputation and states that it took place in the year 700 of the Vikrama Era. 8th century A.D.

Uttara Purāna by Gunabhadra, a Jain author, is a Sānskrit work, probably of the date 898 A.D. To this century, also belongs the Rāshtrakūta King Nripatunga (or Amōghavarsha, 815-877 A.D.) who was an author in Kannada and Sānskrit. A small Sānskrit work of his on Morality has been translated into Tibetan. 9th century A.D.

Kalyāna-Kāraka, a work on Medicine, by Ugrāditya, probably belongs to this century. Ugrāditya appears to have been a contemporary of the Rāshtrakūta King Nripatunga and of the Eastern Chalukya King Kali Vishnuvardhana V. This work has at its end a long discourse in prose on the uselessness of a flesh diet, said to have been delivered by the author at the Court of

Nripatunga, where many learned men and physicians had assembled. The work begins with the statement that the science of medicine is divided into two parts, *viz.*, prevention and cure.

Sankarāchārya, the great exponent of Advaita philosophy, established his principal *Mutt* at Sringēri in this century and it is believed by some that he died there. Some of his works may have been written there. (See Volume I Chapter VIII).

10th century A.D.

In the 10th century, translations from Sānskrit were prominent. Pampa gave his version of the *Bhārata*. Ponna wrote both in Sānskrit and Kannada, receiving the title *Ubhaya Kavi Chakravarti*. Ranna's *Gadāyuddha* deals with an episode from the *Bhārata*. Nāgavarma gave a version of Bāna's *Kādambari*.

11th century A.D.

In the 11th century, Srīdharāchārya wrote (1049 A.D.) the earliest extant Kannada works on Astrology, basing it on the Sānskrit astronomer Āryabhatta.

Lingānusāsana is a small work on Genders by the Jaina author Harshavardhana, son of Srīvardhana, who probably flourished in the 11th century A.D. He mentions as his predecessors in the field, Vyādi, Sankara, Chandra, Vararuchi, Vidyānidhi and Pānini. In 1085, Bilhana, a Kāshmirian Brāhman who had settled at Kalyāna, in the old Kannada country, wrote the *Vikramānkadēva-Charita*, a Sānskrit poem recounting the adventures and prowess of his patron the Western Chālukya King, Vikrama or Vikramāditya VI, (1076-1127). At the same Court lived the jurist Vijnānēsvara, who there wrote his commentary *Mitākshara*, on the *Sūtras* of Yāgnavalkya, which is still a standard authority on Hindu Law. The Western Chālukyas were in the ascendant throughout the North-West of Mysore from 5th to 8th century and from 10th to 12th century A.D.

Dharmōpadēsāmrita is a Sānskrit work on Jain philosophy by Padmanandi, who flourished in the 12th century A.D. The Jain *guru* Prabhāchandra is, in a Sravana Belgola inscription, praised as a scholar and as an author of "a celebrated work on logic." He belonged to this century. In this century as well the popularizing of Sānskrit works continued. Abhinava Pampa wrote a Kannada version of the *Rāmāyana.* This Pampa lived at the Court of Vishnuvardhana of the Hoysala dynasty. Karnapārya gave in his *Nēminātha Purāna,* the stories of Krishna, the Pāndavas and the Bhārata War. Jagaddala Sōmanātha translated Pūjyapāda's *Kalyāna-Kāraka,* a treatise on medicine. The treatment it presents is entirely vegetarian in character. Vritta Vilāsa rendered into Kannada Amitagati's *Dharmaprakāsike,* which is a critical examination of Brāhman religious beliefs. Finally, Durgasimha (*Circa.* 1145) issued a Kannada version of the Sānskrit *Panchatantra.* Nēmichandra based his Kannada novel *Līlāvati* on Subhandu's well known romance *Vāsavadatta,* the scene being transferred from Ujjayini to Banavāsi. Kereya Padmarasa (*Circa* 12th century) has at least in part based *Dīksha-bōdhe* on Sānskrit works of an anterior date. 12th Century A.D.

To this century belong the activities of the Srī Vaishnava reformer Rāmānuja (see Volume I, Chapter VIII). He converted the Jain King Bitti Dēva (see Volume II). To him we owe many Sānskrit works including his commentaries called *Srī Bhāshya* on the *Brahma Sūtras* (see Volume I, Chapter VIII).

To the 13th century has been assigned the *Nyāya Sudarsana,* a philosophical work by Varada Nārāyana, in the form of a learned commentary on the *Brahma Sūtras* according to the Visishtādvaita system. *Rukmini Kalyāna* by Vidyāchakravarthi, who was the Court poet of Ballāla III, of the Hoysala dynasty, belongs to the 13th Century A.D.

same century. The author's ancestors were Court poets like himself and he gives many interesting details about them in his work. He wrote also commentaries on the *Kāvyaprakāsa* and the *Alankāra-sarvasva*, in the former of which he has as illustrations stanzas eulogistic of his patron, Ballāla III.

Madhvāchārya, also called Ānandatīrtha, the founder of the Dvaita school of Vēdānta, belongs to this century. He lived at Udipi, in the present South Kanara District, where apparently he wrote his works. (See Volume I, Chapter VIII, *Religion*). His library was, it would seem, a most valuable one. His successors exerted considerable influence both on Sānskrit and Kannada literature.

In this century too, Sānskrit literature continued to be drawn upon by Kannada writers. Sisumāyana (*Circa* 1232) based his *Anjana-charitre* on Ravishēna's Sānskrit *Padma-charitra*; and Nāgarāja (*Circa* 1331 A.D.) based his *Punyāsava*, which recounts fifty-two tales of Purānic heroes, illustrative of a house-holder's duties, on a Sānskrit work.

14th Century A.D.

Early in the 14th century, Vidyātīrtha, of the Sringēri *Mutt*, proved himself a great exponent of Sankara's philosophy. His successor was Vidyāranya, called also Mādhavāchārya, the author of *Sarvadarsana Sangraha*, *Parāsara Mādhavīya* and other works. He died at Hampi, where he was sainted. His brother Sāyana was the famous commentator on the *Vēdas*. *Alankāra-Sudhā-Nidhi* by Sāyana is a work not merely of literary but also of historical interest. It supplies valuable information regarding the Vijayanagar King Sangama II, son of Kampana, his minister Sāyana and the latter's younger brother Bhōganātha. A peculiarity of this work is that the majority of the illustrative examples are in praise of Sāyana himself. Some of Bhōganātha's

works are named and quoted from. These are *Rāmōllāsa Tripuravijaya, Sringāra Manjari, Udhāharanamālā, Mahāganapatistava* and *Gaurināthāshtaka*. Of these, *Udhāharanamālā* seems to have been specially written by Bhōganātha in praise of Sāyana. From the illustrative examples the following information is gleaned:— Sangama II, of the Vijayanagar dynasty, was a posthumous child. He was taught by Sāyana from his childhood. During his minority, Sāyana, who was practically the Regent, marched against Champanarēndra and defeated him. Sāyana had three sons: Kampana, Māyana, and Singana. His wife was Himāvati. His father was Māyana and his elder brother Mādhavāchārya. He also wrote a work on medicine. Sangama II attacked Garuda-nagara and defeated its King. Only a portion of this work, *Alankāra-Sudhā-Nidhi*, has been so far discovered.

Rasaratnākara, a work on medicine by Bhatta Srīrāmēswara, son of Mahōpādhyāya Sarvajna Vishnu, may be assigned to the same century. The author states he has based his work on *Mūlakōla* and other Sāstras enunciated by Siva and on the works of Gōvinda and other writers.

Yayāti-charita-nātaka by Rāmārya is a drama which should be assigned to this century.

Jayatīrtha, of the Dvaita school, also belongs to this century. He was a prolific writer on Mādhva philosophy. His most celebrated work is *Nyāya-Sudha*. He lived at Malkhēd in the present Nizam's Dominions, and has been sainted there.

Nēmichandra, a Jain author, wrote a legal treatise entitled *Traivarnikāchāra*. He was a resident of Terakanāmbi in Gundlupet Taluk. He has been assigned to the 15th century. To the same century belongs *Ātmatatvaparīkshana*, a prose work by Dēvarāja, another Jaina 15th Cent A.D.

author belonging to Sravana Belgola. It deals with Jaina philosophy. Irugapa, the general of the Vijayanagar King Dēva Rāya I, was another Jaina Sānskrit author of this century. He wrote the metrical lexicon *Nānārtharatnamāla*. His *guru* was Sruta-Kīrti (or Srutamuni), who was himself a renowned scholar and author of *Rāghava Pāndavīya* referred to below. *Vaidyarāja-Vallabha* is a work of the same century on medicine by Lakshmanāchārya, who styles himself the Pranāchārya of Bukka, son of the Vijayanagar King Harihara II. The author gives an account of the Vijayanagar Kings down to the time of his own patron Bukka II. The work has thus to be assigned to the beginning of the 15th century.

Gururāja's version of *Panditārādhya Charita* belongs to this century. Gururāja may be set down to *Circa* 1430. This story has been told again and again in Kannada.

16th Century A.D.

Popularization of Sānskrit works in Kannada still continued. The most prominent work rendered into Kannada in this century was *Jīvandhara Charita*. Bhāskara (*Circa* 1485) gave one version; then Bommarasa of Terakanāmbi (*Circa* 1485) gave a second one; and Kōtīsvara of Tuluvadēsa (*Circa* 1500) gave a third one. Jakkanarāya's *Nūrondu Sthala*, which belongs to this century, is based on a Sānskrit work. Nijagunasivayōgi's most important work is a commentary on the Sānskrit *Siva Yōga Pradīpika*. His *Vivēka Chintāmani* has been described as an excellent encyclopædia of Sānskrit terms and Vīrasaiva lore. Mallannārya of Gubbi wrote (1509-1520) as much in Sānskrit as in Kannada. In the sixteenth century many Kannada versions of the Brāhmanical epics, the *Rāmāyana*, *Mahābhārata* and the *Bhāgavat Purāna* were issued by Vaishnava writers. Vaishnavism was further popularized by Kannada hymn writers. A great Sānskrit writer of this period (15th century) in the Mysore State was Vyāsa Rāya, the founder of the Vyāsa

is said to have died by *Sallekhana*. His disciple was Chārukīrti, who was the author of *Sāratraya* and other works.

A work of some interest which may be set down to a date posterior to the 12th century A.D., is *Nighantu-Rāja* or *Abhidhānachūdāmani*, a medical lexicon by Narahari Pandita, a son of Īsvara Sūri and disciple of Rājarājēndrāgiri *alias* Chandēsvara who was a descendant of the renowned Mahimānandāchārya of Kāshmir. The author quotes as his authorities besides Charaka and Susrūta, later writers like Halāyudha (12th century A.D.) and Visvaprakāsa (12th century A.D.). The alternative name of his *Abhidhānachūdāmani* is strangely reminiscent of Hēmachandra's well-known *Abidhānachintāmani* (12th century A.D.). The author gives Kannada and Marāthi equivalents. He observes in the introductory part of his work that a physician without a *nighantu* (*i.e.*, lexicon), a scholar without *vyākarana* (*i.e.*, grammar) and an archer without practice become objects of ridicule. Among other medical works may be named:—*Vaidyachintāmani* by Vallabhēndra, son of Amarīsvara Bhatta; *Rasasanjīvani*, etc.

Numerous other works, bearing largely on medicine, astrology, philosophy, religion and poetics can be mentioned under this head. The above list ought, however, to suffice to show the comprehensive character of the literature produced in Sanskrit in the State from the earliest times.

Sanskrit inscriptions.

A few words may be added as to Sanskrit poets mentioned in the Sanskrit inscriptions which have been found in the State. These were called writers of *Sāsana-grantha*. Of these, the first to be mentioned is Mallinātha, who describes himself as a lay disciple of the illustrious Maladharidēva, and a Mahēsvara (or Siva) to the cupids of titled scribes, who composed the very impressive

Rāya Mutt at Sosile. His chief philosophical works are *Tātpārya Chandrika*, *Nyāyāmrita* and *Tarka Tāndava*. He apparently wielded considerable influence at the Vijayanagar Court, at which he was apparently recognized as a great authority on religion and philosophy. His works evoked much controversy in the Advaita school. A life of his by one Sōmanātha has recently been published.

Vēdānti Rāmānuja Jiyar, of the Yatirāja *Matha* at Mēlkote, was the author of several works on Srī Vaishnava religion and philosophy. He was in 1544-1545 A.D., made the head of the Mēlkote temple and manager of its property and invested with the seal of office by Nārayadēva, the agent of Sadāsiva Rāya, the then Vijayanagar king. Among his works are *Nirhētakatva-dīpika*, *Kaivalya-dīpika*, *Divyasūriaprabhāva-dīpika* and *Ashta Slōkivyākhyā*, which is a commentary on *Ashtaslōkī*, a work containing, as its name indicates, eight stanzas, in which the quintessence of the Visishtādvaita philosophy is embodied by Parāsara-Bhattārya, the son of Kūrattālvār, who was a disciple of Rāmānujāchārya. Rāmānuja Jiyar, the author, was a student of Vādhūla Varadārya, grandson of the famous Srī Vaishnava teacher and writer Varavara Muni, otherwise known as Varada Nārāyana, who flourished from 1370 to 1443 A.D.

17th Century A.D.

King Chikka Dēva Rāja Wodeyar was not only a liberal patron of learning but also a scholar and poet. Several Sānskrit and Kannada works are attributed to him. Among the Sānskrit works referred to him is one deserving of special mention. This is *Sachchhūdrāchāranirnaya*, which deals with the duties and observances of high class Sūdras. At the beginning and close of this work, a lengthy account is given of the several conquests of Chikka Dēva Rāja. He also wrote a commentary on the Sānskrit *Bhāgavata* and the later *parvas* of the

Mahābhārata. To the same century belongs the *Yatīndrapravana-champu* by Vakutābharana Sūri, son of Sātagōpa Sūri, which gives an account of the Srī Vaishnava teacher and author, *Yatīndrapravana*, better known as *Varavaramuni* or Manavāla Mahāmuni, who flourished towards the close of the 14th and the beginning of the 15th century. (See Volume I, Chapter VIII).

To the same century belongs Tirumalārya, Chikka Dēva Rāya's minister and a prolific author in Sānskrit and Kannada. He composed a number of hymns in Sānskrit which have come down to us. Among these may be mentioned *Rājagōpāla-stava, Manjulakshēsa-stava, Paravāsudēva-stava, Lakshminarasimha-stava, Yadugirināyika-stava, Yadugirinārāyana-stava* and *Gōpāla-stava.* Chikupādhyāya, also known as Lakshmīpati, produced two translations of the *Vishnu Purāna.* Singārārya, brother of Tirumalārya, wrote a Kannada version of Srī Harsha Dēva's Sānskrit drama *Ratnāvali*, probably the only work of its kind in Kannada.

Bhattākalanka Dēva's *Karnātaka Sabdānusāsanum*, written in 1604 A.D., is a work in Sānskrit, though dealing exhaustively and critically with the grammar of the Kannada language. The author was an accomplished scholar in Sānskrit and Kannada. His work is in 592 Sānskrit *sūtras*, with a gloss and a commentary in the same language.

The Vīrasaiva writer Shadaksharadēva of Yelandur composed some notable poems in Sānskrit, which, however, have been eclipsed by his famous Kannada works. *Vīrabhadra Vijaya*, a Sānskrit *champu* work by Ēkāmradīkshata, son of Muktīsvara-dīkshata, may be referred to this century. Ēkāmra was the Court poet of the Yelahanka chief Mummadi Kempabhūpāla. His work, which is mainly devoted to a description of the car festival of the God Vīrabhadra on Savāntadurga (Savāndrug) near Māgadi, incidentally gives some important

details about the dynasty to which his patron belonged. The pedigree of Kempabhūpāla is given thus :—Hiriya-Kempa; his son, Immadi-Kempa, who defeated Srī-Ranga Rāya's army; his sons Mummadi-Kempa (I), who conquered Shāhji several times and put to flight the army of Kanthīrava Narasa Rāja, Halasa and Immadi-Hiriya-Kempa; sons of the first, Immadi Kempa (II), Dodda Vīra, Halasa and Channavīra ; son of the second, Mummadi Kempa (II). To the same century (17th) belongs *Vaidyanighantu*, a medical lexicon by Chikkana Pandita, a Jaina author who was patronized by Chikka Dēva Rāja Wodeyar.

Harimahātmya-darpana by Basava-bhūpāla, son of Jangama-bhūpāla, may also be assigned to this century (17th).

A literary curiosity of the 18th century is a Sānskrit poem, called *Indirābhyudaya* by Raghunātha Sūri, the whole of which is written backwards and upside down, which, it must be confessed, is a remarkable feat. The theme of the poem is the birth of Lakshmi, the Indian Venus, from the churning of the ocean. 18th Centur A.D.

Among other works of this century may be mentioned the *Atharvasikhāvilāsa*, which treats of the greatness of Vishnu by one Rāmānujāchārya, who says he wrote his work at the instance of the Mysore King Krishna Rāja Wodeyar I (1713-31) and his general Kalale Nanja Rāja. The greatest work of this century, however, was a translation from Sānskrit—Lakshmīsa's free rendering into Kannada of the Sānskrit *Jaimini Bhārata*.

Bhuvanapradīpikā, an encyclopædia of miscellaneous knowledge, including creation, time, *manvādis*, geography, astronomy, history of Southern India and of Mysore, with details about his patron, the *Purānas*, *Yōga*, etc., etc., by one Rāmakrishna Sāstri of Hassan, 19th Century A.D.

who wrote it in 1808 under the patronage of Krishna Rāja Wodeyar III, is a work of some interest. Another poet, Srīnivāsa Kavisārvabhauma, also patronised by this King, wrote many works, one of which *Krishnanripajayōtkarshna* is rather unique in its way. It is in praise of his patron and composed in prose and verse in such a way that with a little alteration in punctuation it becomes either a Sānskrit or Kannada work. The works of Krishnarāja Wodeyar III himself are generally prefaced with a *Chūrnika* (learned prose passage) and profusely illustrated. Of these, *Dēvatādhyānamālika* gives the *dhyāna-slōkas* with pictures to illustrate them in each case of sixty deities, such as *Chāmundi, Jvaljjhivā, Mātrini-syāmala, Dandini-Varāhi, etc., etc. Sūryachandrādi-Vamsāvatārana*, written in 1851, gives with suitable illustrations one hundred episodes each from the *Rāmāyana* and the *Mahābhārata* and the adventures of the royal brothers Yadu-Rāya and Krishna Rāya, the progenitors of the Mysore dynasty of Kings. *Devatānāma-Kusumamanjari*, also called *Dēvatā Stōttrāshtōttara*, written in 1859, gives the one hundred and eight names or descriptive epithets, not only of such deities as Vishnu, Siva, Lakshmi, Gouri, Sīta, Rukmini, Bhairava, Nandi, etc., but also of great men like Buddha, Sankara, Rāmānuja, Madhva, Vidyāranya, etc., and of such things as the Mysore throne, the royal seal, weapons, *Rudrāksha*, etc., numbering in all 108. In this work the Mysore throne is thus described:—The throne is adorned with golden plantain posts and golden mango leaves; has a bird set with jewels at the top of the shaft of the umbrella; is rendered charming by female figures at the sides of the flight of steps; has pearl tassels around the umbrella; has a tortoise seat, *yālis* on two sides, and creepers on four sides; has on the east face elephants; on the south horses, on the west infantry, and on the north chariots; has Brahma on the south, Siva

north and Vishnu in the middle; has Vijaya and four other lions, two *sarabhas*, two horses, and four swans at the angles; is beautified by figures of the regents of the directions and Nāga nymphs; is decorated with the *suvastika* diagram and a pearl awning and is open on all sides.

Krishna Rāja Wodeyar III was also the author of *Grahana-Darpana*, written in 1842, which gives an account of 82 eclipses, 22 solar and 60 lunar, occurring in the cycle of 60 years from 1842 to 1902, illustrated with diagrams.

Undated works.

Among undated works may be mentioned the following:—*Tatvārthasūtra*, by the "illustrious Umāsvāti," otherwise called Padmanandi, the first in the line of Jaina *gurus*, from whom subsequent *gurus* trace their descent. He is described, in one Sravana Belgola inscription, as the "lord of ascetics" and his work as forming "a valuable viaticum for people who undertake the journey in the path of salvation." He was also known as Kondamunīsvara, who, we are told, "through proper self-control, acquired the power of moving in the air." He had still another name Gridhrapinchhāchārya. "In his line," it is added, "there is none equal to him in the knowledge of all the predicaments of the time." The earliest inscription in which he is named is dated in 1163 A.D. But as many Jaina *gurus* had actually succeeded him by that time and as he is described as a successor of Chandragupta, the disciple of Bhadrabāhu, the last of the Srutakēvalis, we may have to set down Umāsvāti to about the 1st century A.D. at the latest. A commentary on this work, called *Tatvārthasūtra* was written by *Sivakōtisūri*, a successor of his, and disciple of Sāmantabhadra. This work has been described in a Sravana Belgola inscription as "a boat for (crossing) the ocean of wordly existence." He may thus be assigned to the 5th century A.D.

Vrata-svārūpa, a Jaina work, consisting of 32 stanzas, is by Prabhāchandra. It gives the results of the observance or violation of some of the Jaina *vratas*. Another, named *Gāyatri-Vyākhyāna* is a Jaina commentary on the well-known Vēdic verse called the *Gāyatri*, which comes to the conclusion that the God invoked in it is none other than Jaina *Nyāya-Paddhati*, which gives an alphabetical list of 168 *Nyāyas* or popular maxims. *Yōga-Yāgnavalkya*, a small work of ten *adhyāyas* teaching of the constituents and modes of *yōga* or meditation, is another. It is in the form of a dialogue between the sage Yāgnavalkya and his wife Gargi.

Rājasēkhara Vilāsa, is a didactic prose work consisting of stories said to have been related by Rasikasēkhara, disciple of Navīna Kālidāsa, to his friend Subuddhi. A work of some interest is *Sanatkumāra-vāstu*, a treatise on architecture by Sanatkumāra. It sets out the rules bearing on the topic of the building of houses, temples, cars, etc. It professes to be a work based on Sukra-Gārgya and other older writers on the subject. *Siva charita*, a poem in praise of Siva, by Kavivādisēkhara, is of interest because of its connectien with the teachings of Srīkanta. The author states that he was the first to be anointed to the throne in the presence of God Ekāmranātha at Kānchi for the exposition of the tenets of that well known exponent of Saiva doctrine. The Srīkanta referred to by the author cannot be other than Srīkanta-sivāchārya, the Saiva commentator on the *Brahma Sūtras*. If the reference is, however, to Srīkantapandita who is in certain Shikarpur inscriptions of the 11th century described as Lakulīsa himself, then he will have to be referred to that century. Mention may also be made of a commentary on Subhandu's *Vāsavadatta* (7th century) named "Darpana" by one Timmana, whose date cannot be exactly fixed. *Bārhaspatya-samhita*, an ancient work on astrology in the form of a dialogue between

Brihaspati and Indra, consisting of thirty *adhyāyas*, is known. Its opening verse states that this science was first taught to Indra by Brihaspati and then by the Yāvanas (Greeks). This is a direct acknowledgment of the undoubted fact that astronomy is the one science in which "strong Greek influence can be proved." This work, also known as *Muhūrtavidhāna*, is apparently named in imitation of Varāha Mihira's well-known astrological work *Brihat-Samhita*. It gives the auspicious times for the performance of most of the sixteen *samskaras*, consecration of images, anointments of kings and so forth. This work treating of astrology, at a time when astronomy had got merged with astrology and no longer a separate science, probably belongs to a time later than the 12th century A.D. A few other works bearing on this subject may also be mentioned:—*Kērātiya*, a treatise in prose and poetry on astrology by Yāvanāchārya, treating of the twelve *bhāvas*, such as *tanu-bhāva, dhava-bhāva, bhātri-bhāva, mātri-bhāva, etc.*; a commentary on *Boppanna-Bhattīya* by Mādhava, son of Māchana Sūri, a resident of Muni-Kātālaya; *Kāmodōghdri*, a commentary on the *Sūrya Siddhānta* (5th century A.D.) by Tammayārya, of Parigipudi; *Jyōtishasamhita* by Vriddha Parāsara; a commentary on Srīpati's *Jyōtishratnamāla* by Srīdhara; and *Jyōtishasamhitārnava* by Kadambēsvara, who was patronised by Pratāpa-Rudra-Dēva-Gajapati. A commentary on Dhananjaya's *Rāghava Pāndavīya* by Nēmichandra, desciple of Dēvanandi, who again was the disciple of Vinayachandrōdya Pandita, is also known. Srutakīrti is said in a Sravana Belgola inscription to have written with great skill the *Rāghava-Pāndavīya* reading forwards or backwards. Nēmichandra may be assigned to the 12th century, while Srutakīrti belonged to the 15th century. The latter is described in one inscription as a Pūjyapāda in grammar, an Akalanka in logic and a Kondakunda in soul-knowledge. He

inscription numbered Sravana Belgola 67, dated in 1129 A.D. This is typical of the longer Jain inscriptions of the period. These are in the approved later *kāvya* style and are ornate to a degree, full of florid descriptions and teeming in *slēsha*. Still, there is a massive impressiveness about them that is striking. Heggede Mardimayya, and Pērgede Chāvarāja, lay disciples of Prabhāchandra-siddhānta Dēva were authors of several inscriptions in mixed Sanskrit and old Kannada. They date from 1115 to 1121 A.D. The true poet Chidānanda, son of Paramaprakāsa Yōgīsvara, the embodiment of Brāhman learning, composed some inscriptions of the Hoysala King Sōmēsvara Dēva, *e.g.*, Mandya 122, which is dated in 1237 A.D. The Vijayanagar Sanskrit inscriptions were composed by notable scholars, of whom the most famous only need be mentioned here. The first of these was undoubtedly the poet Sabhāpati, whose flowery composition can be studied, for example, in Mandya 55, dated 1534 A.D. Quite unlike him in style was Narasimhārya, who composed among others the inscription numbered Goribidnur 77, dated in 1505 A.D. Sabhāpati's son Kāmakōti, who was entitled *Kavi-Sāsana Swāyambhu*, imitated not quite successfully his father. He composed among others, the Nanjangud Rāghavēndraswāmi Mutt copper-plate inscription dated in 1575 A.D. in the reign of the Vijayanagar King Srī Ranga Rāya I. Sabhāpati's grandson, the poet Rāma, the author of Mulbāgal 60, dated in 1645 A.D., was by no means inferior to his more famous grand-father. The poet Nrihari, son of Narasimhārya, composed what he calls "the faultless verses of the *Sāsana*," which is Nanjangud 198, dated in 1639 A.D. in the reign of the Vijayanagar King Venkatapati Rāya and the Mysore King Kantīrava Narasa Rāja Wodeyar. He was apparently a true poet, his composition being pleasing to the ear and not without touches of imagination. Tirumalārya, son of Alasingarārya, composed

the fine inscription which is printed as T.-Narasipur 23, dated in 1663 A.D. in the reign of Dodda Dēva Rāja Wodeyar. He was probably the person who subsequently distinguished himself not only as the chief minister of Chikka Dēva Rāja Wodeyar, but also as a prominent literary figure of that reign. The Vaishnava poet Tirumalārya, called Rāmāyanam Tirumalārya, composed the copper-plate inscription numbered Seringapatam 64, dated in 1729 A.D., in the reign of the Mysore King Dodda Krishna Rāja Wodeyar. He was, we are told by himself, "skilled in Karnāta (*i.e.*, Kannada), Āndhra (Telugu) and Sanskrit poetry and in singing." He was, he adds, a "constant reader of the *Rāmāyana* and *Bhārata*" and it was, perhaps, for this reason he was called "Rāmāyanam Tirumalāchārya." He was called upon by the King to write this *Sāsana-grantha* "in a manner agreeable to both donor and donee, a record of all merit (to the one) and prosperity (to the other)." The poet has eminently succeeded in his task, for the inscription reads really like a good poem, conceived in the best post-Kālidāsa *Kāvya* style. The same remark applies to most of the *sāsana-granthas*, which will be found scattered through the many volumes of the *Epigraphia Carnātica*, in as much as they exhibit all the characteristics of the post-Kālidāsa *Kāvya* style. The poets who composed them, from about the twelfth century onwards, display their skill in the use of *slēsha* or double entender, profusely use long compounds in verse, and employ a variety of metres. They impress the reader that they are thoroughly conversant with the rules of the *Kāvya* style of composition and demonstrate, as it were, the extent to which they can use it.

II. PRĀKRIT LITERATURE.

Prākrit Inscriptions in the State.

That Prākrit was a cultivated language in the State in very early times may be inferred from the ancient